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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodges's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

WILL ART SCANDAL "BREAK?"

It is not our wish nor purpose to exploit occurrences that may reflect upon prominent members of the art trade, or wound the pride or sensibilities of worthy American collectors of wealth, whose acquisition of art works, whether from pride of possession and desire to rival or surpass fellow collectors, or from sincere love of art, benefits the country and tends to increase and add to the art taste and knowledge, not only of the collector himself but of the community at large.

We therefore hope that what is probably the biggest scandal in the history of the art trade in America, and which threatens to "break" every day, will be kept out of the courts. Unless it should come into the courts, as seems most probable as we go to press, we must refrain from publishing the almost incredible story, but one which apparently rests upon solid foundations. We say incredible, not that an eminent and widely respected American collector should have been deceived, as is claimed, in the recent purchase of works attributed to one of the greatest of early foreign masters, but that the selling firm with its reputation and standing should, through its New York branch have taken what can only be called, if the facts are as stated, and in American parlance, such a "long chance."

WARNING TO THE ART TRADE

Those collectors and dealers who may wish to import art works, already purchased in Europe, or who may contemplate the purchase and importation of the same, are warned that as, in all probability, the exportation and importation of all articles of luxury, among which, by some strange reasoning, art works are classed, will be prohibited by both the English and French Governments after April 1 next; that it will be a precautionary measure to have already purchased goods and articles shipped here at once, and also to conclude intending purchases quickly, so that these may also be shipped within the next few weeks.

WHAT ARE ESSENTIALS?

That eminent American shopkeeper, Mr. Henry Selfridge, or is it "Selfish" of London, and now here on a visit, has been talking of late at various dinners in the larger American cities, and if correctly quoted in the dailies, has asserted, that the trade in "nonessentials" or "luxuries," as he terms them, should cease in America during the duration of the war.

This naturally leads to the inquiry as to what are essentials? Mr. Selfridge, or is it "Selfish," evidently considers as among essentials, women's apparel and other goods handled by department stores, and in which he deals, and as evidently infers that other articles or goods, not so handled in department stores, as a rule, are nonessentials. This charmingly altruistic and unselfish viewpoint—happily not that of a large public—which is of the opinion that there are other things in life than department store goods, and that art works, as a means to that education and

cultivation which can alone maintain the true civilization of a state, may be, in a way, as much "essentials" as are women's "smart" gowns and folderols.

Essential Industries

"An essential industry is any industry of any kind that keeps right on doing business at the old stand, and insures employment for its employees, who use their wages to buy the things they need, and to support other industries that in turn supply the Government with the income it must have. And that means every industry that is doing business.

"But how, asks the professional crape-hanger, are we going to get people to stop buying what they don't need? We are not going to stop them at all. We are not going to ask them to stop buying anything. We are going to encourage them to buy."

—Roycroft Magazine.

CORRESPONDENCE

The Belated Art Annual

Editor, AMERICAN ART NEWS.

Dear Sir: Can you tell me when, if at all this season, the Art Annual is to appear. I had looked for it last November, when, if I recall rightly, it was announced to appear, and now the end of the art season is in sight, and the much needed book is not yet out.

Yours truly,
Statistic.

Buffalo, N. Y., Feb. 12, 1918.

[The above is only one of a number of similar inquiries we have received. We are pleased to be able to inform "Statistic" and through him other anxious souls, that Miss Florence Levy, the able editor of the Art Annual, informs us the volume will be published on or about March 15 next—"better late than never." It is only fair to Miss Levy to state that the book is published by the American Federation of Arts at Washington, which organization is presumably responsible for the belated publication of the work this art season.—Ed.]

Some Uncommercial News

Editor, AMERICAN ART NEWS.

Dear Sir: The enclosed (printed below) may not be exactly commercial news; it is, what is more important, art news. The high prices some paintings fetch does not signify that they are works of great art. More often, real works of value receive no pay.

An art paper, I should think, would be more perfect if commercial news were secondary; and interesting works of real artists were more prominently shown and talked about. Then, only then, will our public grow to understand what the difficult side of art means; and will be more apt to collect works of creation and mastery; not merely COPIES of nature and men and women—but works that show the artist's thought, invention and imagination.

Louis M. Eilshemius,
"Peer of Poet-Painters."

N. Y., Feb. 11, 1918.

Louis M. Eilshemius has been painting several commissions for the serene goddess of art. Especially interesting are: "Fantasia in the Algerian Desert," showing an Arab, on a rearing white horse, heading a tumultuous swarm of mounted Arabs dashing over the sands. In the background rise in picturesque successions of wooded mountains and craggy precipices the pink-hued Atlas ranges. Another is "Arab Tent—Harem," in which the master arrives with his swift-footed palfray; leaning against one of the palm-tree posts is the eunuch smoking a cigarette. Under the tent-awning, on carpets, two wives are reclined. Another is a self-invented arctic legend: "A Murderer's Penalty." It must be seen—description is too feeble a means to get the idea in full. He received from the goddess the worthy pay in the title: "Peer of Poet-Painters."

Masqueriana Wanted

Editor, AMERICAN ART NEWS.

Dear Sir—At the suggestion of certain of the descendants of the early XIX century artist, J. J. Masquerier, I am undertaking the publication of a book on this painter's life and work. It would be of the greatest assistance to me, if anyone owning any of Masquerier's pastels, oils or watercolors or having in his possession any prints of his works, newspaper cuttings, letters, drawings, sketches or material of any kind having reference to his history, would communicate with me at the below address.

Yours faithfully,
R. R. Meyer-See.
(Author of "English Pastels")

6 Rossetti Studios, Chelsea,
London, S. W., Feb. 1, 1918.

OBITUARY William C. Michel

William C. Michel, for many years associated with Mr. Edward Brandus but since the retirement of Mr. Brandus from business as an individual dealer, and his association with E. Gimpel and Wildenstein, some three years ago, associated himself with Dr. Paul Mersch, of Paris, and took over the Brandus Galleries in the Windsor Arcade Building, died on Saturday last, Feb. 9, at his residence in the Bronx, after a three days' illness, of pneumonia. His sudden demise was a shock to a large circle of friends in and out of the art trade.

He was born in Interlaken, Switzerland, in 1860, but came to New York as a young man in 1888, and at once engaged in the art business, becoming naturalized, and soon acquiring the confidence of the trade. He was a prominent member of the Swiss colony and for some years past had been president of the Swiss Benevolent Society and the N. Y. Swiss Club. He is survived by a wife, who was Miss Emma Bruegge and two sons, Frederick P. and William A. Michel.

A somewhat reserved man, Mr. Michel made friends slowly but when made, these friends were lasting and true ones, for no one who knew him well could fail to appreciate his sincerity and honesty of life and purpose.

Faithfulness to duty and reliability made him most valuable to his employers and partners. He had a wide and excellent knowledge of pictures and his judgment of quality and values was seldom at fault.

The funeral of Mr. Michel took place at his late residence, 278 E. 198 St., Monday evening last.

Constantin A. de Vivo

Constantin A. de Vivo, head of the picture and tapestry departments at Wanamakers for the past seven years, and formerly and for several years a trusted assistant of and manager for Mr. Eugene Fischhof, when the latter was prominent in the American art trade, died suddenly of heart disease at his residence, 11 South Portland St., Brooklyn, Feb. 5 last. He was born in N. Y. 54 years ago and leaves a widow and son.

Mr. de Vivo was a man of pleasing personality and had a wide and excellent knowledge of pictures and tapestries. He began his business career with John Wanamaker in Phila. 25 years ago.

James Rignall Wheeler

James Rignall Wheeler, head of the Department of Archaeology and Greek Art at Columbia since 1895, died Feb. 8 in this city, after an illness of ten days from pneumonia. Prof. Wheeler was 59 years old, and one of the leading classical scholars of this country.

He was born in Burlington, Vt., Feb. 15, 1859, a son of President John Wheeler of the University of Vermont. He received the degree, A. B., from the University of Vermont in 1880, and those of A. M. and Ph. D. from Harvard University in 1885. While taking courses at Harvard from 1882 to 1883 he attended the American School in Athens, and in 1885 and 1886 attended the Universities of Berlin and Bonn in Germany. Returning to this country he lectured in the Hopkins Hall Courses at Johns Hopkins University, and in 1886 he was appointed an instructor in Greek and Latin languages at Harvard. From 1889 until 1895 he was Professor of Greek in the University of Vermont, of which his father had been President. In 1894 he was elected Secretary of the American School of Classical Studies at Athens and since 1901 had been Chairman of the Managing Committee of the American School.

In 1895 he came to Columbia as Professor of Greek and served in that capacity until 1906, when he succeeded to the chair of Archaeology and Greek Art. From 1906 until 1911 he was acting Dean and Dean of the Columbia College of Fine Arts. During those years he served as associate editor of the "American Journal of Archaeology." With Professor Harold Fowler of Western Reserve University he was the author of "A Handbook of Archaeology," published recently.

Gertrude Stein on Henry McBride

(Authentic transcript from her last pamphlet. "Have they Attacked Mary?" He giggled.)

Page XXV

What can you do?

I can answer any question.

Very well—answer this.

Who is Mr. McBride?

Page XXVI

It is found out.

Not by me.

Page XXVII

Leave me to see.

Page XXVIII

I told you that you were told.

Page XXIX

It is outrageous to mention a hotel.

Page XXX

Can you please me with kisses.

In France we are found.

We are found in France.